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WHOLE ART OF

BOOKBINDING.

PRICE 7s. 6d. IN BOARDS.

THE

WHOLE ART

OF

BOOKBINDING,

CONTAINING

VALUABLE RECIPES

FOR

SPRINKLING,

MAKBLING, COLOURING,

&c.

OSWESTRY:

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PREFACE.

THE following treatise on the art of bookbinding will be found, it is presumed, a great DESIDERATUM. *The paucity of information on the subject, the want of a regular method, together with the ignorance, which too generally prevails with respect to colouring, have been the sole motives that have induced the author to publish this work, confident as he is, that every recipe will have its proper effect, even upon the first attempt.*

The bookbinder will find herein ample information; a system plain, easy, and comprehensive; and by paying attention to the various methods, be enabled to execute the work with beauty and elegance.

As the author makes no pretensions to excellence in composition, he trusts, that that part of his work will be received with candour by a generous public, his principal object being to convey in plain and perspicuous language instructions in the art of bookbinding, which he flatters himself will prove of general utility.

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ART OF

BOOKBINDING.

FORWARDING.

RESPECTING folding and sewing, it will be necessary to give a few hints, before we proceed to that which is most essential.

The beauty of a book greatly depends on folding the sheets even, to which it will be requisite to pay particular attention; in order that, when the book is cut, the margin may be uniform in the different pages.

Great care must be taken in sewing; the thread not drawn too tight at head or foot, and the back kept regularly swelled. Sew folios and quartos on five bands, all sizes below, if half sheets, on four bands with thin thread, if whole sheets, three bands and thick thread.

When the book is beat, pressed, and sewed, paste down the two first leaves of the endpapers, beat the back on a smooth pressing board, to make it square; and, should it not exceed the fore-edge in thickness, swell it a little more with the fingers; hold the book in the left hand, and

glue it. The book must not be put to the fire to dry, as that would cause the folds to start, and deprive the glue of its strength.

BACKING.

Open and scrape the bands, round the back, and place the backing boards a little below the back on each side; in this situation, between the fingers and thumb of the left hand, put the book into the cutting press and screw it tight; beat the back firm and round with the hammer, which will cause the backing boards to make a groove on each side to receive the pasteboards.

BOARDING.

Put one point of the compasses in the groove, extend the other towards the fore-edge, and after allowing sufficient for what may be cut off and left for the square in front, mark the pasteboards, and cut them with the ploughknife. Put the pasteboards on each side of the book, extending a little over the head, and mark on them with a bodkin, the places where the bands are to be drawn in; hole the marked places on each side, paste the bands, draw them in tight, and cut and hammer them smooth; put the book into the standing press between pressing boards, and screw

it tight and even therein. Let it remain in the press three or four hours, before cutting it.

CUTTING.

When the book is taken out of the press, draw down the pasteboards from the head, place it on the cutting board in the left hand, and with the right hand put on, a little below the head, even and square, the runner or smoothedged board; hold the whole tight with the left hand, and put them into the cutting press. Observe always to keep the runner level with the right hand cheek of the press, and screw it even. When

the head of the book is cut, mark with the compasses what may be taken off the foot, at the same time allowing for the squares on the pasteboards, at the head and foot. Draw the pasteboards equally over the head of the book for the squares, and cut the foot. To cut the fore-edge correctly, mark it near the head and foot on the title page side, close to the squared pasteboard; put between the back of the book and pasteboards, flat and smooth irons, the size and shape of a folding stick, beat the back flat and put the cutting boards on each side; the runner must be placed a little below

the marks on the fore-edge to make the squares, and when the whole is firm and square in the left hand, take out the irons carefully, and put the book into the press. Be careful not to move the book on either side, but to keep it quite firm and straight, in order that the squares may be equal with each other, and the groove in the fore-edge uniform with the squares.

The above method is termed, cutting in boards.

OUT OF BOARDS.

It is not necessary to cut common school books in boards on account of their thinness.

Cut any number of books at the fore-edge, round the backs, and press them for an hour in the standing press; cut the heads and feet, colour or sprinkle the edges, and back them. Mark and hole the pasteboards, draw in the bands, and cut the pasteboards square, with the large shears.

As it is intended to carry the book progressively through, from forwarding to finishing, the edges may be coloured, marbled, or sprinkled to fancy, with liquids made by any of the following recipes.

COLOURING.

BLUE. *Two ounces of fine powdered indigo, dissolved in two ounces of double oil of vitriol, and a tea spoon full of spirits of salts.*

This liquid must be kept in an open earthen vessel, and remain for a week before it is used; when a little is reduced with water, it will make a beautiful sprinkle for the edges.

GREEN.

Two ounces of french berries, and a little alum, boiled in a pint of rain water for half an hour.

Strain the liquid through a fine piece of flannel, and add a little of the liquid blue.

The green must be kept in a glass bottle, well corked up, and used for sprinkling, or colouring the edges with a sponge.

PURPLE.

Half a pound of logwood chips; two ounces of powdered alum; and a small piece of copperas; boil them in three pints of soft water, till reduced to two, and strain the liquid.

This purple will be found a cheap colour for sprinkling common work.

A fine purple for immediate use, may be obtained from strong potash water, and brasil dust. Should any of the colour remain unused, it will, in a few hours, change to a brown

ORANGE.

Two ounces of brasil dust; one ounce of french berries, bruised; and a little alum; boil them in a pint of soft water, and strain and bottle the colour for use.

The orange colour may be spotted on the edges, to fancy, with other colours.

BROWN.

Boil in rain water, equal quantities of logwood, and french berries; and to give the colour a darker shade, add a little copperas; when it is cool, strain and bottle it for use.

RED.

Half a pound of brasil dust, and two ounces of powdered alum; boil them well in a pint of vinegar, and a pint of water, till reduced to a pint; strain it through a fine cotton cloth.

This liquid red will be of great use for sprinkling, and spotting the edges together with brown and purple.

GOLD SPRINKLE.

Put into a marble mortar, half an ounce of pure honey, and one book of gold leaf; rub them well together until they are very fine; add half a pint of clear water, and mix them well together; when the water

clears, pour it off and put in more, till the honey is all extracted, and nothing remain but the gold.

Mix one grain of corrosive sublimate with a tea spoon-ful of spirits of wine, and when dissolved, put the same, together with a little thick gum water, to the gold, and bottle the liquid for use.

The edges of the book may be coloured or sprinkled, with blue, green, or purple; and lastly, with gold liquid, in small, or large spots, shaking the bottle before using. Burnish the edge, when dry, and cover it with paper. This gold

sprinkle, will be useful for extra binding. Ladies may also use it for ornamenting their fancy works, putting it on with a pen, or camel's hair pencil, and burnishing it with a dog's tooth.

RICE-MARBLE.

When the fore-edge of the book is cut, let it remain in the press, and throw on rice in a regular manner, sprinkle the edge with any dark colour, till the white paper is covered, then shake off the rice. Various colours may be used; the fore-edge may be coloured with yellow or red, before using the rice.

FANCY COLOURING.

Let the book remain in the press when cut on the fore-edge; mix whiting and water to a thick consistency, and with a small brush, throw it on the edge in spots or streaks; when the whiting is almost dry, spot the edge with blue, green, purple, and brasil red. When quite dry, shake off the whiting, and brush the edge with a soft brush.

A sprinkle of dark blue thrown on immediately after the whiting, will produce a beautiful shaded edge.

WATER MARBLE.

Provide a wood trough, two

inches deep, and six inches wide, the length of a demy sheet. Pour hot water in it till nearly full, and put therein three ounces of gum dragon, which must be dissolved before marbling. Grind the following colours on a marble slab, with old ox gall, very smooth and fine, and procure a small brush and cup for each.

Prussian blue.

King's yellow.

Rose pink, or lake.

Flake white.

Lamp black.

Green. *Blue and yellow.*

Orange. *Red and yellow.*

Purple. *Blue and red.*

Brown. *Black and yellow.*

To prevent the water entering the leaves of the book, tie it tight between cutting boards of an equal size. Place the trough in a steady situation, and throw on the colours with their respective brushes, beginning with the blue, or any dark colour, and so on till the surface of the water is covered. The colours may remain in this situation, or be waved with a small iron pin. Hold the book with the edge downwards, and press it even and lightly on the colours, and it will immediately be

marbled. Two or three colours only may be used, or as many as the marbler may think proper.

Should any of the colours not swim well, which is seldom the case, a few drops of spirits of wine may be added.

COVERING.

After the edge is coloured, cut a small piece off the corners of the boards next the back, and headband the book with cotton or silk thread. Give the back a coat of glue, and cover it with cartridge paper; put the book to the fire, rub the back smooth with the folding stick, and let it remain till dry.

Immerge the leather in water; wring the water out of it, then lay it on a board; put the book on the leather with the boards flat, and cut the cover. Pare the cover round the edges, and paste it well; give the back a coat of glue, and spread and draw the cover on the book. When the cover is turned inside of the boards, rub it smooth with the folding stick, cut the corners on the inside, and make them as neat as possible. Tie thread round between the back and boards of the book, draw the leather on the top of the headbands, and put the back near the fire to dry. When the leather on

the back appears almost dry, rub it well with the folding stick, put it again to the fire, and when the whole of the cover is dry, marble, sprinkle or colour it.

MARBLING, &c. &c.

Black. Boil half a pound of copperas, with two quarts of soft water; when a good black and settled, put it into a clean bottle for use.

Brown. Half a pound of the best potash, dissolved in one quart of rain water, and when clear, bottle it for use.

Vitriol water. One ounce of the best oil of vitriol, mixed with three ounces of water; bottle it for use.

Vinegar black. Steep iron filings in vinegar, or stale beer, for twenty-four hours; then give them a quick boil on the fire, and when settled, strain and bottle the liquid for use.

DARK SPRINKLE.

Wash the cover of the book with a sponge and very weak potash water, place it between wands immediately, and sprinkle it very fine and dark with the copperas.

Another beautiful sprinkle may be done by giving, in addition to the dark sprinkle, a sprinkle of brown and vitriol water.

COMMON MARBLE.

Wash the cover with weak potash

water, and give it a coat of glaire made with the whites of eggs; when the cover is dry, put the book between the wands; throw on water, with a bunch of quills, in all directions, and immediately sprinkle with the copperas water, and brown; let the marble remain a few minutes and then wash it with a clean sponge and water.

ANOTHER MARBLE.

Wash the cover with strong potash water, glaire it, throw on water, use the vinegar black, and lastly throw on a fine sprinkle of vitriol water, which will be a great addition to the marble.

A marble in the form of trees may be made by bending the boards in the centre, after their being washed and glaired as before directed.

RED SPOTS.

Aqua regia. *Mix in a quart bottle, two ounces of the best double aqua fortis; one table spoonful of spirits of salts; half an ounce of green tin, and four ounces of rain water.*

The whole must remain twenty-four hours before using,

Black the cover of the book with copperas water, and when dry give it a coat of brasil red. Mix a little aqua regia and dry brasil together, and when settled, spot the cover,

when between the wands, with the red liquid. When the spots are perfectly dry, wash the cover with a sponge and water.

YELLOW SPOTS.

Black the cover of the book, and when dry, put it between wands. Mix aqua regia and turmeric together, and when settled, throw on large or small yellow spots.

RED AND YELLOW SPOTS.

Black the cover, throw on the yellow spots, and when dry, throw on small spots of the liquid red. Wash the cover with a clean sponge and water. Mix no more colours with the spirit than what are wanted.

TRANSPARENT MARBLE.

Marble the boards of the book with a tree down each centre, place it between wands, and put on each board an oval, made of a thin piece of press paper, with a piece of lead on each. Black the cover on the outer parts of the ovals, and when dry, go over the same with strong brasil water. Throw on red spots, let them dry, and take off the ovals; wash the cover where the red spots are, with a clean sponge and water. Colour the inside of the ovals with the following liquid, which will have a beautiful effect.

Mix an ounce of spirits of wine and a table spoon-ful of powdered turmeric together, in a bottle; shake the liquid well, and let it settle before using.

Give the ovals two fine coats of the liquid, with a camel's hair brush; and when done, cork up the bottle to prevent evaporation.

EGYPTIAN MARBLE.

Before covering the book, colour with Scott's liquid blue, and immerge in water, to extract the spirit. When the cover has been half an hour in the water, take it out and lay it between pieces of brown paper till almost dry. Cover the

book, place it at a little distance from the fire till perfectly dry, and glaire it. Put the book between wands, throw thereon potash water, with a bunch of quills, and lastly, a fine sprinkle of the vinegar black. The book must remain till nearly dry, and be washed with a sponge and water.

PURPLE MARBLE.

After the book is covered and dry, colour the cover with strong hot purple liquid, two or three times. Glaire the cover when dry, and put the book between wands; throw on water with quills, and sprinkle it

with strong vitriol water, which will produce bright red veins. After the colours are dry, wash them with a sponge and water.

STONE MARBLE.

Glaire the cover, and when dry, put the book into the cutting press with the boards sloping, to cause the colours to run gently down. Throw on copperas water freely, with a brush, dip a sponge into the strong potash water, and press it out on different parts of the back, so that the colour may run down each side; where the brown has left a vacancy, apply vitriol water in the same manner. Let the book re-

main till the colours are perfectly dry, then wash the cover.

RICE MARBLE.

Colour the cover with the spirits of wine and turmeric, put the book between wands, and throw on rice very regular. Throw on a fine sprinkle of copperas water till the cover is nearly black, and let it dry. The cover may be spotted with red liquid, or potash water, before the rice is thrown off.

CHINESE MARBLE.

Colour the cover of the book with a dark brown, and put it between wands; mix whiting and water as

before directed, and throw it on in spots or streaks, which must remain till dry. Spot or sprinkle the cover with liquid blue, and lastly, throw on large spots of the liquid red. The colours must be dry before washing off the whiting.

ANOTHER MARBLE.

Black the cover with copperas water, let it dry, and give it two coats of strong brasil water. Throw on whiting, as above mentioned, and give the cover a bold sprinkle with the red liquid.

RED MARBLE.

Before covering the book, it will be necessary to immerge the cover

for half an hour, in weak lime water, and dry it in brown paper.

Boil on a slow fire, one ounce of brasil dust; a tea spoon-ful of powdered cochineal; a little alum, and half a pint of the best vinegar, till the whole produce a bright red.

Colour the cover two or three times over, while the liquid is hot, and then immerge it in alum and water, previously dissolved. Cover the book in the usual manner, and let it be perfectly dry. Glaire the cover, and put the book between wands; throw on potash water with

quills, and sprinkle with vinegar black.

A few drops of aqua regia may be put into the liquid before colouring the cover, which will give it a brighter and more permanent red.

WAINSCOT MARBLE.

Colour the cover with strong brown, glaire it, and place the book in the cutting press or wands, having the boards flat and even. Throw on water till every part of the boards is covered. Take a sufficient quantity of copperas water in the brush, and dash it on the boards freely; do the same with potash

water, and lastly a bold sprinkle of vitriol water.

This marble will have a fine effect when great attention and care is paid thereto.

JAPAN COLOURING.

After the book is covered, and dry, colour the cover with potash water, give it two good coats of brasil wash, and glaire it. Put the book between wands, allowing the boards to slope a little. Dash on copperas water, then with a sponge full of liquid red, press out on the back, and on different parts, large drops, which will run down each board, and make a fine shaded red.

When the cover is dry, wash it over two or three times with brasil wash, to give it a brighter colour.

GREEN SHADE.

In addition to the stone marble, before mentioned, use Scott's liquid blue in the same manner as the other colours, before finishing the marble with vitriol water.

In every recipe for marbling, be careful to let the colours have time to dry, as they then will have their full effect, and shew their brightness to great advantage.

When the backs are intended to be of one colour, which is very fashionable, and shews the gold to

the greatest advantage, a piece of thin paste board must be put thereon, previous to marbling, colouring, &c. which will prevent the backs receiving any colour that might have an unpleasing effect.

The following will be found to answer that purpose,

Green. Colour the back twice, with Scott's liquid blue, when dry, wash it two or three times with a sponge and water.

Purple. Rub the strong purple wash well on the back, near the fire, three or four times, and wash it when dry, with clear water.

Blue. Colour the back with

copperas water, and give it two coats of liquid blue.

Brown. Colour the back with strong potash water.

Lead colour. Colour the back with very weak copperas water, or give it a coat of copperas and potash water mixed.

The backs being so coloured, there will be no occasion for coloured lettering pieces, or pieces for the number of the volumes.

GILDING,

AND

FINISHING.

WITH the compasses, divide the back into five parts for the bands, which, including the head and foot, will make seven, allowing the one next the foot, to have a little more space. When the bands are marked with the compasses, rub the folding stick across the back, to make a more sure guide when filleting. Put on, between the first and

second bands from the head, a piece of red or blue morocco, thinly pared, which is called the lettering piece. Glaire the back three times over, permitting it to dry each time. On the gold cushion, put a leaf of gold, and cut it with the knife into pieces, a little larger than the face of the fillet or roll, which is intended for gilding the bands. Put the fillet to the fire until it has received a moderate heat. With an oil rag rub the face of the fillet, and roll it lightly on the pieces of gold, till covered; place the book against a board, in the laying press, which must not reach the back, and press

the fillet firmly over the marked bands, till the whole are filleted, and clear the impressions with a piece of fine flannel.

LETTERING.

Rub a little tallow with your finger, on the lettering piece; cover it with a piece of gold leaf, and press the same lightly thereon, with cotton wool. Put the book in the laying press, with its head a little higher than the foot. The brass letters must be moderately heated, and each rubbed before lettering, on a piece of rough calf, pressing one after the other even and straight on the lettering piece.

GILT BACK.

Prepare the back, as before mentioned; rub it with tallow, and cover the whole with gold. Roll over where the bands are marked, a broad roll, for the bands, ornamenting them on each side, with any light figured pallet, to fancy. A tool, or stamp, may be added between the bands, emblematic of the subject.

EXTRA GILT.

In addition to the gilt back, roll the inside of the squares; the edge of the boards; and lastly, with a broad flowered roll, the boards, as near the edge as possible.

SUPER EXTRA.

The book must have marble paper for end-papers; double head-bands, and gilt, or fancy marble edges. When the back is full gilt, roll the squares, and boards. Before gilding the boards, all books must be burnished on the edges; the end-papers pasted, and pressed in the standing press, observing to glaire the boards, the same as the back, before using the gold.

POLISHING.

Heat the polishing iron, clear it on rough calf, and be careful not to have it too hot, or it will turn

the glaire white, and deface the marbling. First rub the cover, with a clear oil rag; polish the edges of the boards; the back; and lastly, the sides or boards, passing the polishing iron quickly over the whole. To give the polish more lustre, the book may be pressed again, between polished tins, which greatly exceed the pressing horns. After pressing, the back must be rubbed with a piece of rough calf, which will add much to its beauty.

GILDING PAPER, AND BOOK EDGES.

With the white of an egg, mix twice that quantity of water;

a table spoonful of bullocks blood, taken from the top, when it has settled some time; beat them well together for an hour. Let the whole stand three days before using. The paper must be well pressed, and when cut, made very smooth with a piece of glass, or an iron scraper. Put the gilding boards even on each side of the paper, and screw it tight in the cutting press. With yellow ochre, and gold size mixed together, colour the smooth edge, rub it until it is quite dry, with paper shavings, and burnish the same with dog's teeth. Cut the gold leaf, and with a thin

piece of paper, previously rubbed on your forehead, cover the gold gently, which will remain on the paper, and so on until there is sufficient to cover the edge. With a camel's hair brush cover the edge with gilding size, hold the paper and gold with the fingers of each hand, and lay it gently on the edge. When the whole is covered, let the size run from the gold, and put the press a little distance from the fire. The edge will be almost dry in twenty minutes, to ascertain this, breathe on the gold, and if it immediately becomes bright, burnish the edge.

STATIONARY

BINDING,

&c.

STATIONARY books, above foolscap, must contain four sheets in a fold, and be sewed on four strong slips of vellum, with waxed thread through each fold. Foolscap six sheets to a fold, and three slips. After the book is glued and dry, cut the fore-edge, and round the back lightly to prevent the folds

from starting; cut the head and foot, and marble or sprinkle the edges. Cut the boards with the plough knife, and leave large squares. After the book is head-banded, line the back, between each slip, with strong canvas and glue, let it remain until it is dry; paste on the boards and press it.

The rough calf, or sheep cover, must be damped on the grain side, with a sponge and water. When the cover is pared and pasted, let it remain for ten minutes, and cover the book in the usual way.

After the end-papers have been pasted down, and the book pressed,

dress the rough calf, with pumice stone, and brush it well with a clothes brush; ornamenting the sides, &c. with any roll, made very hot.

When the book is intended to be covered with vellum, or parchment, line the cover with cartridge paper, and put it between pasteboards. Put the cover on dry, and rub it well with the folding stick, in the joints next the back, paste the boards, pressing the cover thereon, and put the book into the standing press. When the book is supposed to be dry, take it out of the press, paste the re-

maining part of the cover, let it soak, turn it over, and cut the corners as neat as possible. The slips, linings, and end-papers, must be pasted down: put the book into the press again, and when taken out, wash the cover with a spunge and paste water.

TO COLOUR VELLUM GREEN.

Dissolve an ounce of verdegrease, and an ounce of white wine vinegar, in a bottle, and let them remain near the fire for five days, shaking the bottle three or four times each day. Wash the vellum over with weak potash water, and

colour it over three times, with the green liquid.

SOAP MARBLE.

The following is a recent discovery, by very simple means, and may be used for marbling stationary book edges, or sheets of paper for ladies fancy work.

Grind on a marble slab, prussian blue, with a little brown soap, and water, to a fine pliable consistency, that it may be thrown on with a small brush.

Also grind king's yellow in the same manner, with white soap.

When green is intended for the ground colour, grind it with brown soap, and have king's yellow with white soap.

Lake may be used for a ground colour, and prussian blue ground with white soap.

Brown umber for ground colour, and flake white ground with white soap.

Any colour of a light substance may be used for marbling.

MARBLING.

Pour hard clear water into any vessel, large enough for marbling; throw on large spots of prussian blue, till the surface of the water is nearly

covered; then throw on king's yellow in small spots, which will immediately run into streaks or veins in all directions.

When marbling book edges, tie the fore-edge, &c. between boards before rounding the back, and press it lightly on the surface of the colours, which will make a beautiful marble, and burnish well, if required.

In like manner, all colours as above mentioned, will have the same effect, provided the ground colour, (that is), the colour thrown

on first, be ground with brown soap, and that for the veins, with white soap.

Sheets of good strong paper may be marbled for ornamenting fire screens, &c. or a thinner kind for half-bound books, without any preparation whatever, except, a vessel large enough to receive the sheets, and putting them on in a careful manner, that the whole may receive the colours.

The sheets may be burnished as before mentioned.

GILDING VELUM.

Glaire the cover once, let it be perfectly dry, and rub it over with

the oil rag, where the gilding is intended to be. Make the roll hot and work it firm and strong to make a good impression.

RED INK.

Half a pound of brasil dust; half an ounce of powdered cochineal; a piece of lump sugar, and four quarts of vinegar. Let them steep for twelve hours, and boil them on a slow fire till you have a good red. When the ink is settled, strain it through a piece of fine cotton, and bottle it for use.

SLATE PAPER.

Boil glue and water to a good con-

sistency, and when on the fire; throw therein lamp black, and fine powdered emery. Give the paper two coats of the liquid with a fine brush.

-o-o-o-

SPLASH PAPER.

Before colouring the paper, it will be necessary, in the first place, to prepare the proper colours, and have them bottled for use. They must also, before being boiled, be steeped for twelve hours, in their respective quantities of water and vinegar, as following:

Purple. Half a pound of log-wood chips, with vinegar and water each half a pint.

Dark red. Half a pound of brasil dust, with vinegar and water, each one pint.

Bright red. Before colouring, put a few drops of aqua regia into a small quantity of the dark red.

Green. Half a pound of french berries, bruised; water and vinegar, each one pint, with two ounces of liquid blue.

Brown. Two ounce of strong potash water, with one ounce of brasil dust; which must not be boiled, but remain till the colour

change from a light purple, to brown.

Yellow. Half a pound of french berries, water and vinegar, each one pint.

The above colours, must have a small quantity of alum bruised, put therein, and boiled over a slow fire. Strain them through a piece of fine flannel, or cotton cloth, till quite pure.

Dissolve half a pound of alum in two quarts of rain water; sprinkle it on the sheets of paper for colouring, and lay one upon another. Put the paper between boards with a little pressure thereon, and leave them to

soak for five hours before splashing.

PURPLE SPLASH.

Place small stones at a little distance from each other, and lay the sheet thereon; throw on with a brush, purple liquid in large or small splashes.

TORTOISE SHELL.

Splash on black ink, and throw on dark red, and yellow spots where the paper is white.

It will not be requisite to give instructions further, respecting what colours may be used, but leave that part to the taste or fancy of the colourer. But before we put a period to those instructions, it will

be necessary to use the light colours first, and finish with the darker ones.

The paper, when dry, must be burnished with a sleek stone.

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USEFUL INFORMATION.

Always keep good old glaire of eggs, for finishing, without which, it is almost impossible to make good impressions, or to give the gold a proper lustre.

In the summer season, when it is very hot, cover not more than twelve volumes, on the backs with gold, which will be found a sufficient number to gild at one time.

In winter, when the weather is

very cold, six, or eight volumes may be covered, and, when mild, twenty, before finishing.

Russia leather, must be immerged for twenty minutes in water, and beat and rubbed well before covering.

Before gilding russia leather, wash the cover once, with serum of bullocks blood, which will not only give it a gloss, but prepare it for the gold.

To put a good grain on morocco, roll the cover with your fingers, the grain side inwards, on a board. When pared and pasted, let it soak, and draw the cover on the book,

with a piece of coat cloth underneath.

Morocco, and roan, will require no more than one glairing, before gilding; and to be rubbed well, with a piece of rough calf, for finishing.

To black covers, sponge them well, with chamber lie and potash water; black them once with copperas, before colouring, and then give each a coat of the vinegar black.

Glaire calf three times, and sheep twice, before gilding, or polishing.

FINIS.

Minshall,
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